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E. D. PALMER, THE SCULPTOR.

MASTERS OF ART AND LITERATURE.

Second Article.

N the first number of this journal we promised a series of "Life Sketches," illustrative of those who have attained to a commanding position in their various spheres of labor. The design was to embrace, in each issue, one of each class of workers, but it is found impracticable to consume so much space as must necessarily be given, if the original proposition were carried out. We are, therefore, limited to the few pages following, and confine our sketches to PALMER, the Albany sculptor;

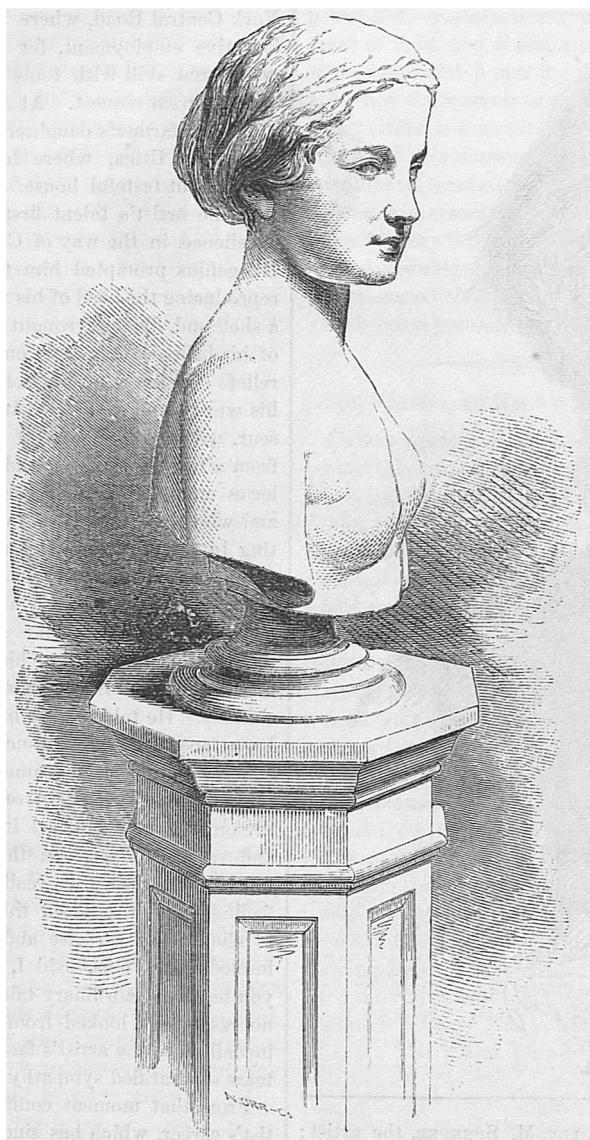
tor; Mrs. LILLY M. SPENOER, the artist; NATHANIEL ORR, the wood-engraver; and Mrs. HALE, the authoress. The history of

ERASTUS D. PALMER,

"The Albany Sculptor," as he is familiarly called, is a remarkable one, as showing how irrepressible is the expression of true genius, and what success is sure to wait upon patient and honest endeavor. We are not in possession of the date of his birth. We are only informed that he first knew the light in Onondaga County, New York, about nine miles from Syracuse, in a rustic house of much beauty—that there he grew to young manhood—then left for the West, and tarried at Dunkirk, where in the exercise of his rather wonderful handicraft as a carpenter, he remained six years—then removed to Amsterdam, on the New

York Central Road, where he found very lucrative employment, for his inventive genius and skill with tools made his services in great request. At Amsterdam he married a farmer's daughter, and then removed to Utica, where he erected an humble but tasteful house. It was there that the artist's talent first betrayed its excellence, in the way of Cameo cutting. His genius prompted him to the trial of reproducing the head of his wife, and with a shell and file he wrought until the face of his beloved one stood out in exquisite relief. He knew nothing of the worth of his work; and so carried it to a connoisseur, whose knowledge of art was won from a true zeal in its study, among galleries and studios at home and abroad, and who thus tells his story: "I was sitting in my office one summer afternoon, when there entered a tall man, whom I remembered as an honest and industrious mechanic of the town; his dress betokened his occupation, his manner was unassuming, and his expression somewhat anxious. He told me he had understood I was acquainted with 'such things,' confidently exhibiting his cameo, and desired to know what I thought of this. I took it from his hand, turned it to the light, and carefully examined the outline and finish; little did I then realize the earnest feelings which agitated this new species of client; my surprise and delight were immediate. 'This,' said I, 'is beautiful; you have extraordinary talent.' Hearing no response, I looked from the exquisite medallion to the artist's face, and saw the tears of gratified sympathy in his eyes."

From that moment commenced the artist's career, which has since been so successful as to place him among the first of living sculptors. For two years thereafter he wrought at this style of portraiture, and produced some of the choicest cuttings in this country. From this labor his eyesight became so much impaired, that the artist thought to give up what had now become the labor of love, indeed. He was induced to try clay modeling, and herein he first betrayed the great talent he possessed. A writer in Putnam's Magazine for April, Henry T. Tuckerman, Esq., says: "With the 'Infant Ceres,' he fairly begun the pursuit of sculpture, and with it a methodical course of self-education. Having been at school but six months of his life, he began, with his intelligence quickened in every direction by the associations of his present em-



"SPRING," AN IDEAL BUST IN MARBLE.

This exquisite piece of sculpture is one of the most popular of the artist's works. It is an idealized bust of a young girl of fifteen, and was executed by PALMER, the "sculptor of Albany," from a choice block of Carrara marble. It now composes one of the works of art for the distribution in January.

ployment, keenly to feel the want of early advantages; and, with characteristic energy, to atone for the deficiency by every means in his power. His evenings were devoted to study: he profited by the counsel and the discourse of eminent men, who interested themselves in his welfare; and for many hours daily his wife read to him from the best English authors. It is marvellous how loyalty to one source of truth," Mr. Tuckerman then adds, "opens avenues to all others—how earnestness in a single aim intensifies and widens the general intelligence; and as

our artist has progressed in his special occupation, his ideas on all subjects have multiplied—his knowledge of beauty under all forms has deepened—his vocabulary, faculty of acquisition, and whole mental and moral discipline have steadily advanced."

From this time forward Mr. Palmer's success is a matter of history. "Infant Ceres," which was modelled from one of his children, a beautiful girl, was exhibited in the New York Academy Exhibition, and attracted much attention for its exquisite perfectness of finish and beauty of

bust and expression. It was followed by two bas-reliefs—the "Morning" and the "Evening star"—two winged heads; then the "Spirit's Flight"—all of which but served to confirm the general impression in regard to the artist's genius.

Of the two works which gave the sculptor his position in the world of art, the writer in Putnam says, after some prefacing remarks upon types of beauty: "Of this latter kind are the ideal busts of 'Resignation' and 'Spring,' rife, the one with womanly, and the other with maiden traits. There is superinduced upon, or rather interfused with these, in the first instance, an expression of subdued happiness, divine trust, and latent hope—which is the Christian idea of resignation—a holy consciousness that all is well, a spiritual insight which charms the heart, that we yet can see has bowed to sorrow; and this feeling kindles features in themselves so pure and lovely, yet so human and feminine, that consummate beauty seems to overflow with the sentiment of the patriarch—'it is good for me that I have been afflicted.' 'Spring,' on the other hand, is the sweetest type of maidenhood; the gentle swell of the child-like bosom, the delicate, fresh lips parted, as if about to utter some accent of love and promise, the girlish head rounded with a grace, half of sprightliness, and half of expanding nature, and the wreath of grass, not ripe and full, but at the moment when the blade is about to merge into a head—all this embodies the language of that mysterious and enchanting season when the embryo forces of earth and air stir with the bursting life of rejuvenated elements."

"Spring" has been purchased by the "Cosmopolitan Association," for the third Annual Distribution, and is one among the numerous valuable works of art already added to the collection. It is executed from a choice block of Carrara marble, and is one of the artist's most favorite works, being an idealized likeness of a young girl of fifteen years, the daughter of one of his early and warmest friends, who, of course, watches the destiny of the bust, as a father the welfare of his child on her going out into the "wide, wide world." The "Cosmopolitan" hopes that it will be awarded to a place that will do it honor, and introduce the sculptor more generally to the great American public.

"Spring" was followed by the "Indian Girl," which is regarded by the best judges

as one of the *chef-d'œuvres* of American art. It is already so well known through the notice made of it by Mr. Tuckerman, that we need not make further notice of it.

During the period of these latter labors, the sculptor executed many busts and minor works, all of which are characterized by a singular blending of truthfulness to nature, and a high ideality which gives to the marble a spirited presence; and in this power of introexpression, reposes the magic of the artist's chisel. No sculptor throws more absolute life in his marble than Palmer; and with the study and experience of added years, his claim to a first rank among his brothers doubtless will be established beyond all cavil, and he will become identified with Powers and Crawford, in the hearts of his countrymen.

We cannot better close this article than by again quoting from Mr. Tuckerman's admirable tribute to the sculptor. That writer says: "He has never been abroad," remarked a gentleman at Florence to Powers, when showing him a daguerreotype of one of Palmer's works. "He never need to come," replied the artist. So profound, indeed, is his sense of the ideal, that the remarkable success already obtained, instead of causing elation, has but awakened more thoroughly his artistic conscience. He feels like one to whom, by virtue of certain endowments, has been intrusted a great mission; he is oppressed with a consciousness of the spiritual authority of art; and while this faith acts as a high inspiration, it also creates a feeling of responsibility—an earnest desire to be true to exalted requirements. This is the test of the artist, in the legitimate meaning of the term. It is in the view always cherished by those whose skill and purpose transcend the mechanical and the imitative. It is the best pledge of progressive achievement, the sanction that distinguishes genius from talent. It isolates the mind wherein it lives from vulgar praise and mercenary ends; it engenders a self-imposed criticism, more severe than any public ordeal; it consecrates the soul to the worship of beauty, as the manifestation of truth; it implies an inward thirst, which fame cannot slake, and a calling too high to be diverted by any material compensation; and it is because we have found this spirit in a native, self-taught sculptor, that we have endeavored thus, with sympathetic greeting, to bid him God speed!"



LILLY MARTIN SPENCER, THE ARTIST.

LILLY MARTIN SPENCER.

LILLY MARTIN was born in England in 1824, but we claim her as an American—her parents removing to this country when she was in her sixth year. Her father and mother are both French; and upon their arrival in New York, they opened an academy for instruction in the French language. They were educated people, fond of Art, and both sought, with judicious skill, to cultivate the germs of genius which sprang up very early in the soul of their little daughter.

Lilly speaks of her mother as a woman of fine intellect, but does not say from which parent she inherited her inclination towards painting. Certain it is, they were both deeply interested in the first evidences of her talent, and both, by proper encouragement and affectionate culture, were the means of its being developed so soon in life.

She seems to have been an impetuous and enthusiastic child, happy in her own inner world of glowing visions and ardent hopes. The removal of her parents to a house upon a farm, four miles from Marietta, in Ohio, gave her exulting spirit full play in the liberty she had to roam abroad through the freshness and beauty of na-

ture. Here, doubtless, the energy and character which mark her style, were developed in her physical and mental being, unfettered as they were by any restraint.

"This liberty, indeed," she says, "had too great a charm for her, for it gave her a distaste to those severe studies of anatomy and perspective which her father endeavored to convince her were necessary."

The engaging story of her first attempt at delineating, upon a great scale, her conceptions of Beauty, when she chose her bedroom-wall for a canvas—the discovery of her heroine by her mischievous brothers—her tender alarm lest this child of her genius should fall a victim to their destructive propensities—the surprise of her parents upon being called upon to defend it, and the encouragement from them which led her to proceed with and elaborate her design, until the walls of her room were covered, has been often told. She was then but thirteen, and from that time she devoted herself to Art.

Citizens of Marietta, and strangers, who heard of her remarkable promise, called often at the house of her father and encouraged her with praise; until, at length, a letter from a wealthy gentleman at Cincinnati induced her to go there, where her opportunities for improvement would be

greater. Here she remained seven or eight years, during which time she was married to Mr. Spencer. She received much encouragement and patronage in Cincinnati—which city, be it remarked, has given the brightest shining artistic lights of the age to the world. The Western Art Union purchased several of her works, and made an engraving of one of them for their annual presentation plate.

About that time she removed to New York, where she has been ever since, a faithful devotee to her beloved art, and receiving no small reward of fame and success in return. She has painted a large number of pictures, many of which have been purchased and engraved in Europe, as well as in this country. The American Art Union was also one of her patrons.

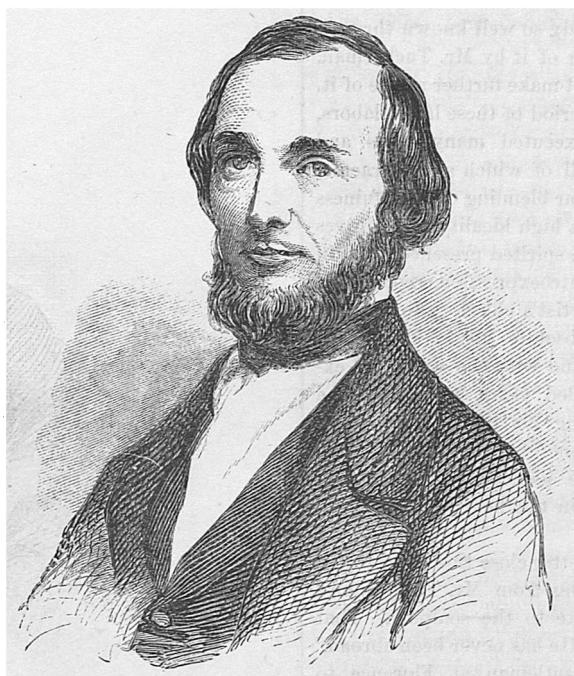
Two of her most successful works are the "Power of Fashion" and the "Height of Fashion," mate pictures; for the first of which she received a medal from the institution in Boston in which it was exhibited.

"The Jolly Washerwoman," "Little Navigator," "Little Sunshade," and "Shake Hands," are some of her well-known pictures. They are fresh, finely-colored, delightful designs, showing something merry and genial in the soul of their author.

Mrs. Spencer is now engaged with several paintings, among which, we are pleased to announce, are two for the coming distribution of the Cosmopolitan Art Association. The artist speaks well of the pictures. The first is called "The Day-Dreamer," and represents a beautiful girl, in the first flush of womanhood, who has been wandering through a delightful garden, gathering a blossom here and there, until, just wearied enough to make repose seem sweet, she rests by a fountain, her face, full of thought but not of care, revealing the delicious dreams of a pure young soul.

The second, "Kiss me, and you'll kiss the 'lasses," is replete with that mischievous and animated life which is one of Mrs. Spencer's distinguishing characteristics. A handsome lass is interrupted in her apple-peeling by some personage unseen, who evidently is threatening to kiss her. She stands with her figure drawn to its full height, looking firm but full of mirth, and grasping a spoonful of molasses, which she has caught from the table, ready to give him more sweets than he bargained for, if he does approach any nearer.

These pictures, we are confident, will add much to the riches of this year's collection.



NATHANIEL ORR, THE ENGRAVER.

NATHANIEL ORR.

It is a pleasing task to note the career of one who, from the most humble condition, has raised himself to place and fame among his fellow-men. True, from the blessings of our form of government, with other peculiar advantages of our country, the greatest emoluments and most lofty positions are open to all; yet, energy, industry, capability, and perseverance are the requisites to insure success in every walk of life. When we let our mind range back among the associates of our boyhood days, after mature reflection we can mark none who have arrived more rapidly to distinction than our friend who is the subject of this brief sketch; his present prosperous and enviable position being the result of the above qualities, combined with strict rectitude and honor in his dealings with all his fellow-beings.

Nathaniel Orr was born of respectable parents, near Buffalo, N. Y., in the year 1822. During his youth he had scarcely any advantages of education or improvement, and from his tenth year he was forced to "shift for himself." Among his earliest recollections was his love for pictures; and, in his early days, many pleasant hours were passed in making drawings

of houses, boats, animals, &c., in the sand. This first inanimate passion gained vitality with his years, and finally decided his future destiny in life. The first we knew of young Nathaniel, he was a barefooted, ragged urchin, engaged in peddling newspapers in the above city. Finding this produced enough for his wants, he continued the occupation for some years, his leisure hours being employed in improving himself, principally in drawing, to pursue which he was now enable to procure proper material. As he had determined to be an artist, he embraced an opportunity to learn wood-engraving; and after some initiatory instruction at Buffalo, he resolved on a more extended field of action, and to seek some place where he would have better chances of advancement. Notwithstanding the low state of his finances, he had decided to make the effort, and commenced his course eastward. He finally arrived at Albany, penniless; and, in looking about for a job, was fortunate enough to meet with that eccentric genius, but capital artist, John H. Hall, Esq. Arrangements were immediately completed, and young Orr apprenticed himself to Mr. Hall, to complete the practice and study of his profession. During his pupilage under this eminent master, his genius was rapidly

developed, and at the close of his novitiate he was an acknowledged skilful and artistic workman.

About this time (1844) Mr. Hewet, of New York, was preparing to publish his celebrated "Illustrated Shakspeare," and, hearing of the reputation of young Orr, offered him a situation as one of the artists. Soon after he took entire charge of the pictorial department, and many of the gems of the work had annexed the imprint of "N. Orr." Two years were consumed on this work, when Mr. Orr commenced business on his own account. From a single desk, his establishment has increased to one of the most extensive and best-fitted in the country. Differing from nearly all others of the craft, he places no dependence on apprentices; the whole of his assistants are the most competent and accomplished workmen that can be procured. This, with the division of labor pursued, readily explains the superiority of the work produced. Each manipulator has his *forte*. Thus he who excels in tints, lacks in producing bold effects, and *vice versa*. Some illustrations will pass through half-a-dozen hands, and last of all come under the careful supervision of the chief, who gives each the finishing touches of a master-hand. Among the appliances of the establishment, is the new "machine engraver." For illustrating purposes, it has few advantages; but for checks, drafts, labels, and general business work, where surety is required, it is invaluable, as it is utterly impossible to counterfeit its peculiar style of manipulation. Besides engraving of every grade, draughtsmen are attached to the establishment, and each variety of work, from a card to a book, a label to a blank draft, is done in the best possible manner.

Such being the reputation of the man, such his worth, the Cosmopolitan Association has freely made use of the artist—with what success, this number of the JOURNAL shows. To his excellence we are much indebted for the elegant pages which we here offer to the public; and we should have done the artist injustice, had we not made this acknowledgment of his professional services.

As a citizen, although yet a young man, Mr. Orr has gained considerable eminence. At the city of Hudson, N. J. (opposite New York), where he resides, he has held trusts of honor and position greatly to the satisfaction of his constituency, and has probably done as much as any other indi-



SARAH J. HALE, THE AUTHORESS.

vidual to aid the progress of that rapidly advancing municipality.

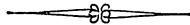
In 1846, Mr. Orr was married to Miss Elizabeth C. Holmes, of Coeymans, N. Y., a lady of rare domestic worth and virtue. With her other qualities, Mrs. Orr is possessed of literary abilities of decided merit. Of late years, being much engrossed with family matters, she has written but little; yet, in former times, her effusions, both prose and poetry, embellished some of the most popular serial publications of the day.

Such evidences as are presented by the course and success of Mr. Orr, should not be lost. They present a good moral to the youth of his native land. With the proper ability, if a correct position is laid out and steadfastly pursued, failure is out of the question. It should be remembered, all he has achieved has accrued from his determination to promptly meet all his engagements. With him, a promise that a piece of work *shall* be done at a specified time, is as sacred as his signature to a bond: the confidence thus produced is only second to the superiority of his artistic productions. We predict, that should his health be spared, his professional career is only fairly commenced.

SARAH JOSEPHA HALE.

Our materials for Mrs. Hale's biography are so meager as to compel us to great brevity. She is one of the leading women of letters in the country, having since 1828, been editor of leading monthly magazines—first of the "Ladies' Magazine," Boston; and in 1837, it having become consolidated with Godey's "Lady's Book," of that magazine, since which she has been constantly connected with it, assuming its literary editorship. How she has discharged her duty, the success and present standing of that magazine tells. But, besides her labors as an editor, she is an industrious author. Immediately after the death of her husband, David Hale—a young lawyer of great promise—being left with a family of five children, she commenced her authorial labors with "Northwood," a novel, in two volumes—reprinted in England. Then followed "Sketches of American Character;" "Traits of American Life;" "Flora's Interpreter;" "The Ladies' Wreath—a selection from the female poets of England and America;" "The Way to Live Well, and to be Well while we Live;" "Grosvenor, a Tragedy;" "Alice Ray, a Romance in Rhyme;"

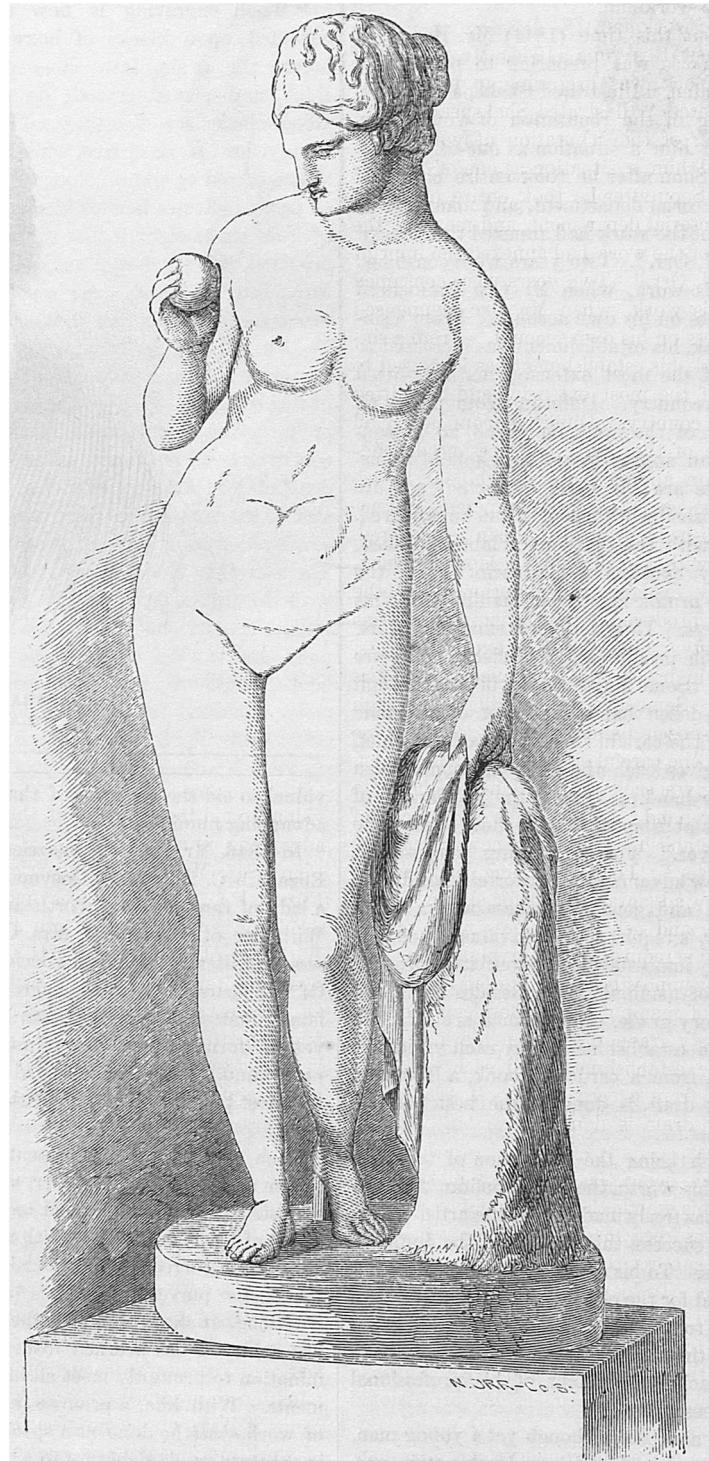
"Harry Gray, the Widow's Son, a Romance of the Sea;" "Three Hours, or the Vigil of Love, and other Poems," published in 1848; "A complete Dictionary of Poetical Quotations from the Writings of the Poets of England and America"—one of the most complete works of the kind in the language; "The Judge, a Drama of American Life," &c., &c., besides many tales, poems, essays, &c., which ran through the periodicals of the day, but have never been collected in any volume. Her last work of elaborate character is "Woman's Record, or Biographical Sketches of all Distinguished Women from the Creation to the Present Time"—published by the HARPERs. In addition to all this array, it must be mentioned that Mrs. Hale has edited a number of Annuals—"The Opal," "The Crocus," &c., as well as a variety of works for children. By such an array of titles, it may be guessed that the lady is one of the most indefatigable *workers* among American authors. She well deserves this notice. We may quote, in closing, a notice of Mrs. Hale by a Massachusetts editor, who wrote: "Mrs. Sarah J. Hale is one of the most sensible and energetic of all the conductors of the numerous magazines that are now published; and as she was the pioneer in this species of literature, no one has had a greater influence, or become more universally popular among her countrywomen. Her success is richly deserved, and her energy, devotion, and perseverance under circumstances the most trying, afford a cheering example to her sex."



☞ "Let each individual remember three things," says the Buffalo *Express*, "that by his subscription to the Cosmopolitan, he secures a fund of pleasant and profitable reading, entitles himself to a fair chance in the distribution, and disseminates and encourages good reading and a taste for the beautiful and elevating. How can \$3 be more profitably expended?"

☞ What Huine said of Jean Jacques Rousseau—that he was like a skinned man among furze-bushes—is too true of most geniuses in their intercourse with men and society.

☞ "The world," most admirably remarked Horace Walpole, "is a Comedy to those who *think*, and a Tragedy to those who *feel*."



VENUS AND APPLE.

A statue in Carrara marble, executed by VISINI, after the original of Thorwaldsen, expressly for the Association, and composes one of the works for the distribution in January next.